

1910s Style:

Fashion at Craftsman Farms



AN EXHIBITION PRODUCED BY
THE STICKLEY MUSEUM AT CRAFTSMAN FARMS
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Acknowledgements

There are always many unsung heroes working behind-the-scenes at the Stickley Museum. It is wonderful to have the opportunity to thank some of these dedicated and talented individuals here.

We are grateful to Jeffrey Mayer, associate professor of fashion design at Syracuse University's College of Visual and Performing Arts, for his inspired work curating *Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms*. This is the ground-breaking project upon which the *1910s Style: Fashion at Craftsman Farms* exhibition is based. A very special thank you goes to Stickley Museum trustee David Rudd, who quietly got the ball rolling on the vision of an unprecedented costume exhibition collaboration between Syracuse University and the Stickley Museum.

We also are very grateful to Syracuse University's College of Visual and Performing Arts and their Sue Ann Genet Costume Collection for the loan of a number of objects in the current *1910s Style* exhibition. In addition to selections from Syracuse University's Sue Ann Genet Costume Collection, the exhibition includes objects from the Stickley Museum's collection as well as a generous loan from Julia Peterson and family photographs from Barbara Fuldner. Our heartfelt thanks to all of these generous lenders.

We thank the talented Syracuse University photographer, Stephen Sartori, whose photographs vividly captured the exhibition vignettes at Craftsman Farms.

1910s Style: Fashion at Craftsman Farms and its accompanying catalogue were developed largely by Stickley Museum vice-president Peter K. Mars and executive director Heather E. Stivison. All of us at the Stickley Museum are deeply grateful to Pete for his time, talent, creativity, and unflagging enthusiasm. Also instrumental in this project were associate registrar Bernadette Rubbo, education director Vonda Givens, trustee and Collection Committee chair Mark Weaver, and volunteer Kristen Sensenig.

And finally, we thank Bruce Johnson, Director of the Grove Park Inn Arts & Crafts Conference, for his unwavering support and for continuing to invite us to produce an exhibit for the conference.

Introduction

This year the Stickley Museum's Great Hall exhibition at The Grove Park Inn Arts & Crafts Conference is something of a departure from previous years. Rather than adding to our usual "Mr. Stickley" series, we are instead presenting *1910s Style: Fashion at Craftsman Farms*; an exhibition based on a much larger exhibit which focused on the fashion and social aspects of the time and place in which Mr. Stickley lived.

From September 8, 2012 through January 6, 2013, visitors to the Stickley Museum at Craftsman Farms experienced the groundbreaking exhibition, *Styling an American Family: The 1910s at Gustav Stickley's Craftsman Farms*, which was staged throughout the entire Log House. *Styling an American Family* was the result of an amazing partnership with Syracuse University's College of Visual and Performing Arts including the resources of their Sue Ann Genet Costume Collection and the talents of associate professor and curator Jeffrey Mayer.

Styling an American Family was developed to help our visitors fully imagine life in Gustav Stickley's Log House in the 1910s, envision the girlish shenanigans that must have taken place, and consider what life was really like when the Stickley family lived here. We hoped to spark thoughtful conversations about the lifestyles, customs, and social graces of a very colorful period in American history.

The way the soft and feminine fashions of the day contrasted with the clean lines and rectilinear form of Stickley's furniture made us much more deeply aware of how modern these pieces must have seemed at that time. Even those of us who work here every day saw the Log House and its time period with fresh eyes. Seeing the vignettes in the Log House was like seeing through a new lens. It did indeed spark fascinating conversations about time and place, and most of all it enabled us to remember that Craftsman Farms was, first and foremost, a family's home.

This catalogue, and the Great Hall exhibition, *1910s Style: Fashion at Craftsman Farms*, both feature color images from the exhibition paired with the ephemera that inspired it. Our goal is to offer those who could not travel to Craftsman Farms an opportunity to glimpse the life-like scenes from the *Styling an American Family* exhibition and to share the insights that these vignettes offer. We hope the inclusion of some of the source material, such as the Stickley family photos, will further help set Stickley's design vision in the context of his particular time, and place.

Heather E. Stivison

Heather E. Stivison
Executive Director



*"The Wedding" vignette on the porch of the Log House at Craftsman Farms.
 Bride: Wedding gown of cream silk satin and handmade duchesse lace; c. 1911. Groom: Man's Morning suit of dark gray wool pinstripe; c. 1909. Mother of the Bride: Day suit of natural linen trimmed with cream chemical lace; c. 1910. Mushroom hat of cream cotton chemical lace with black velvet and cream ostrich plumes; c. 1910. Maid of Honor: Formal dress of seafoam green silk charmeuse and silk chiffon decorated with rayon floss and rayon ribbon embroidery, beading of glass seed beads and glass pearls; c. 1911. Mushroom hat of tan straw with ivory silk taffeta decoration; c. 1911. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.*

The Wedding (1911)

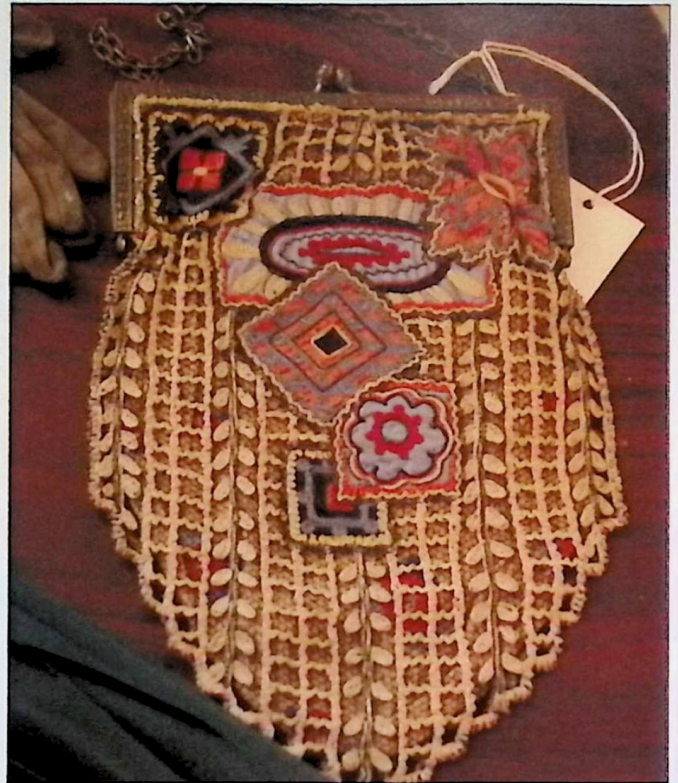
Imagine an elaborate country wedding in a dreamy, idealized setting: dense woodlands set against sun-washed golden fields, a stream babbling within view, and family dogs playing with children in the garden below as family, friends and guests of importance gather on an enormous windowed front porch overlooking the scene. This is the setting that Barbara and Marion Stickley enjoyed for their weddings in the Log House at Craftsman Farms in 1911 and 1916. Using their happy events as inspiration, this vignette portrays a wedding party dressed for a formal evening ceremony in the spring as they begin to gather for photographs. In this era, the home wedding of an upper-middle-class businessman's daughter at his country estate would have been as formal as a church wedding, with the slightest nod toward informality in the choice of decorations. With her mother's approval, a bride wore a dress of the latest fashion, in white or ivory, with or without a train, but always with a veil. Gifts were delivered to the bride within two weeks prior to the big day, and were placed on display for guests to admire, with the gift-givers' names on prominent view. Following the ceremony, receptions were modest affairs by today's standards. A light buffet meal accompanied by punch, coffee, tea and a champagne toast punctuated the day. Wedding cakes were white and simple and guests didn't expect to partake, though the custom of sending them home with a favor of boxed cake or other remembrance of the day was just beginning. Barbara Stickley Wiles and her husband Ben left by train immediately following their wedding for a honeymoon in Niagara Falls. A young, upper-middle-class couple honeymooned for up to two weeks, allowing the bride to return to set up housekeeping, while the groom assumed his duties as breadwinner. By contrast, a young couple of wealth, with no urgent need to return to employment, typically embarked on a grand tour of Europe lasting three months or more.



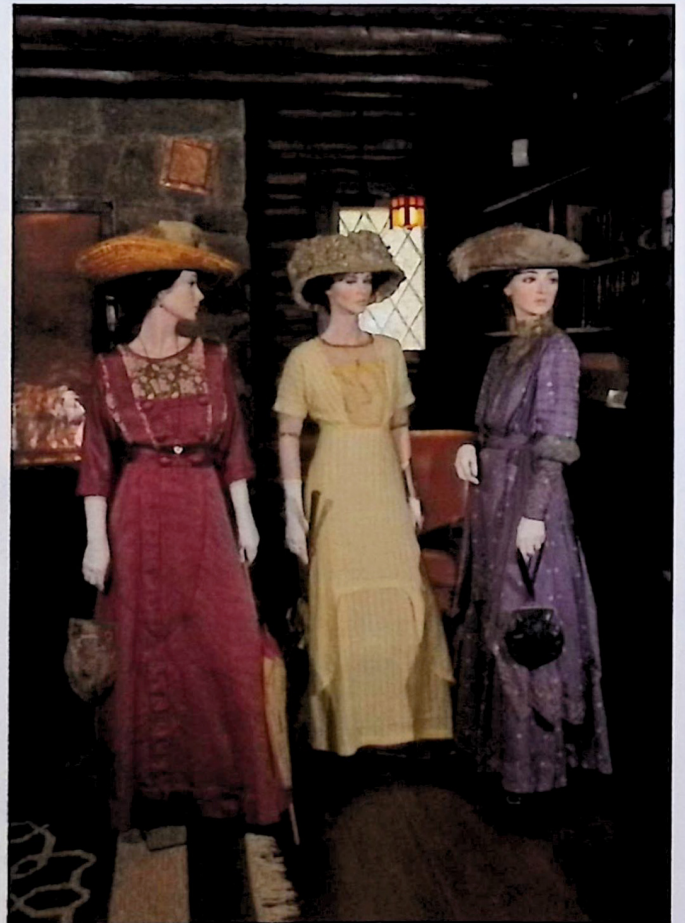
The wedding photograph of Gustav Stickley's daughter Barbara Stickley Wiles, which inspired the exhibition's "Wedding" vignette. Photo courtesy of Barbara Fuldner.



Above Left:
Mother and daughter greet guests in the "Visiting" vignette. Mother's day dress in brown silk ottoman trimmed with brown silk velvet; c. 1911. Daughter's reception dress in pale lilac silk with chiffon overlay; c. 1912. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.



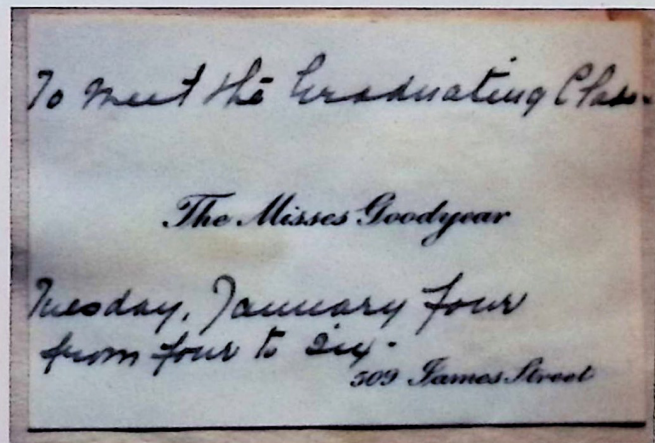
Above Right:
Detail showing machine embroidered handbag of multicolored cotton embroidery; c. 1912. Sue Ann Genet Costume Collection, Syracuse University. Photo by Jeffrey Mayer.



Right:
Three guests in the "Visiting" vignette. L to R: Mannequin #1: Day dress of plum ribbed silk faille with chemical lace detailing; c. 1911. Oversized straw hat of tan straw; c. 1911. Parasol of plum and cream cotton sateen with oak handle; c. 1911. Mannequin #2: Day dress of pale yellow ribbed silk with china silk front; c. 1911. Mushroom hat of cream cotton netting puffs over hat wire frame; c. 1911. Mannequin #3: Day Dress of lilac printed silk decorated with chain stitch embroidery; c. 1911. Picture hat of gray straw trimmed with ivory lace and gray ostrich plumes; c. 1910. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.

Visiting (1911-1912)

Unlike most of the nation, the Stickleys had a telephone in the Log House, but in the 1910s the phone was chiefly an expensive business tool used by upper-middle-class and wealthy men. Business dealings and memberships in clubs (often viewed as an extension of business) provided men with social contact outside the home, but for women socializing was part of an elaborate custom known as *visiting* and *receiving*. Receiving took place at home, on a regular day and time prescribed by the lady of the house, such as Thursdays from 2-4pm. Socially, a lady was first and foremost a representative of her husband. As such, she was expected to maintain contact with the wives of his associates as well as her own friends. In this scene, the formal receiving gowns worn by the hostess and daughter were used only for these occasions and would not have been worn outside the home. The two ladies welcome the arrival of three others, who are making a *formal call* in late summer, wearing their visiting outfits. Visitor's gloves and hats were worn for the duration of the visit. Since freckles and tans were considered unbecoming in the middle and upper classes, parasols were used outdoors to prevent contact with the sun. Dress was tightly defined by age, the time of day and season. Although a *call* was generally limited to fifteen minutes, a close friend could visit as long as 45 minutes without overstaying their welcome. It was not necessary to offer refreshment to visitors, though it was considered a nicety, especially on very hot or very cold days. Upon bidding adieu, it was customary for a visitor to leave a visiting card (also known as a calling card) for the hostess. Receipt of the card obligated the hostess to make a return visit within two weeks. Once the return visit was made, the social obligation was considered complete. Visiting cards also indicated social status. The elite carried only fine white or off-white cards with black script. Colored cards and cards with printed decorations were considered middle to lower class. A widow or widower carried cards with a black border to signify their bereavement. Later, with the widespread growth of the telephone in the 1920's through 1950's, the custom of visiting and receiving gradually lost favor to the efficiency of the phone call.



One of the calling cards found in the scrapbook belonging to Gustav Stickley's daughter Marion, which inspired the exhibition's "Visiting" vignette. From the collection of the Stickley Museum at Craftsman Farms.



"At the Piano" vignette in the living room of the Log House at Craftsman Farms.

L to R: Mannequin #1: Lingerie dress of cream lawn cotton with insertion lace; c. 1910. Mannequin #2: Lingerie dress of white cotton with eyelet embroidery and insertion lace; c. 1911. Mannequin #3: Lingerie dress of white lawn cotton with chemical lace front; c. 1910. Mannequin #4: Lingerie dress of white cotton with eyelet embroidery; c. 1910. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.

At the Piano (1910-1912)

Languid days of pre-air-conditioning summer must have passed slowly, yet looking well put together was a requirement for any gathering, even in the near-tropical humidity of northern New Jersey. Lightweight gowns and undergarments were a must. At this informal summer afternoon party, four young ladies take turns providing musical entertainment. They are clothed in light *lingerie dresses*—so named for their resemblance to the insertion lace and pintucks traditionally featured in Victorian and Edwardian undergarments. Often made of plain, soft cotton fabric called “lawn,” they were also known as *lawn dresses*. Like Stickley’s designs, these dresses portray “a fine plainness,” in their showcasing of structure, careful attention to the details, and use of simple yet beautiful materials. For a brief period, some young ladies wore colored undergarments that rendered the white dresses in soft pastels. Each lingerie dress weighed only ounces and was thus the favored informal summer dress, appropriate for picnics, boating and casual parties, but too informal for visiting or going out to lunch. The four dresses in this scene represent a cross section of the handmade and factory made. Layered undergarments included a camisole worn under a corset, followed by a slip or combination (a slip with legs) and covered with at least one petticoat before donning the dress. Upper-middle-class young ladies rarely made their own clothing, though they were known to partake in the construction of their clothes by embroidering panels of plain cloth that would be transformed by a dressmaker. Having fine handmade garments and a piano in the home was a sign of upper-middle-class success. The Stickleys had two pianos: one in the Log House living room and one in the girls’ bedroom. Young ladies were expected to learn the piano or other musical instrument as one of their essential skills, along with needlework, sewing, comportment, dancing and etiquette. When having a large party or a dance at home, a quartet or small orchestra was hired for entertainment.



Photo of Gustav Stickley's daughter Barbara (far right) and friends wearing classic white “lawn” or “lingerie” dresses in Syracuse, NY. Photo courtesy Barbara Fuldner.



Two views of the "Entertainment at Home" vignette in the living room of the Log House at Craftsman Farms.

Above:

L to R: Mannequin #1 (shown in background) see below. Mannequin #2: White embroidered shirtwaist blouse and taupe wool walking skirt; c. 1910. Mannequin #3: White cotton long-sleeved shirtwaist blouse and red wool jumper with soutache trim; c. 1910. Mannequin #3: White cotton long-sleeved shirtwaist blouse with separate starched collar and black wool skirt; c. 1910.

Left:

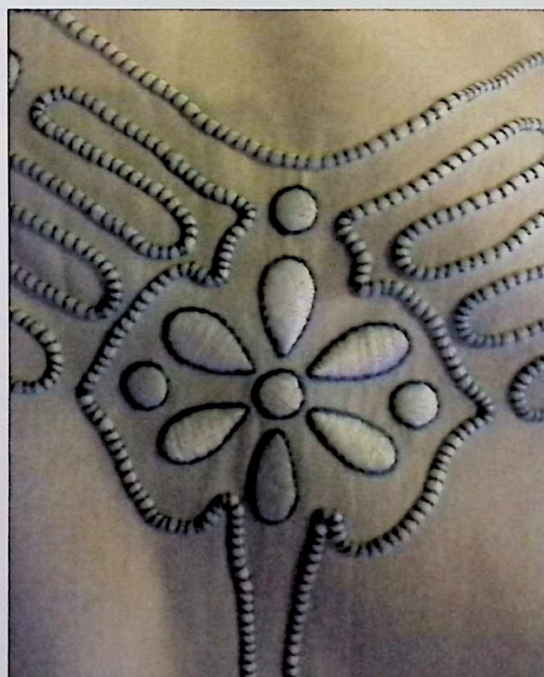
Shirtwaist blouse of white cotton with blue embroidery (see detail on page 11); black silk taffeta walking skirt; c. 1910.

Photographs by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.

Entertainment at Home

(1908-1910)

No smart phones, no television. Radio was a fantasy demonstrated at the World Expositions. What did active young ladies do in their spare time? Of course we know they socialized with family and friends, played dozens of card games, knitted, crocheted and embroidered, mended garments, wrote letters and read books made of paper in popular titles like *Ethan Frome*, by Edith Wharton; *Howards End*, by E.M. Forster; *The Golden Bowl*, by Henry James and *Peter Pan in Kensington Gardens* (the prequel to *Peter and Wendy*, now known as *Peter Pan*) by J. M. Barrie. Here four young ladies gather around the fireplace for an evening of casual pursuits. They are wearing shirtwaist blouses and skirts, the everyday outfit of the Progressive Era. Shirtwaist blouses were mass-produced, easily laundered, and as inexpensive as fifty cents (\$15.00 today). The term “waist” refers to the part of the garment from the waist up, which we now refer to as a bodice. One could have evening waists, day waists, or in this case a “waist” styled after a man’s dress shirt and referred to as a “shirtwaist.” Shirtwaist blouses were worn with ankle length *walking skirts* that allowed the wearer to walk hands-free, since the shorter length made it unnecessary to hold it off the ground. This style began in the 1880s as young women streamed into the workforce as shop girls, clerks, typewriters (later known as typists) and telephone operators. The versatility of style and price as well as the freedom of movement offered by the shirtwaist and skirt made this the go-to outfit for the active woman. This is also notable as the beginning of the ladies’ separates industry in fashion and by 1910 it had become the “khakis and polo” of the day. In this scene the ladies wear factory made walking skirts of wool or silk and shirtwaists of cotton embellished with hand and machine-stitched embroidery.



Embroidery detail of shirtwaist (blouse) on the figure shown on the opposite page.

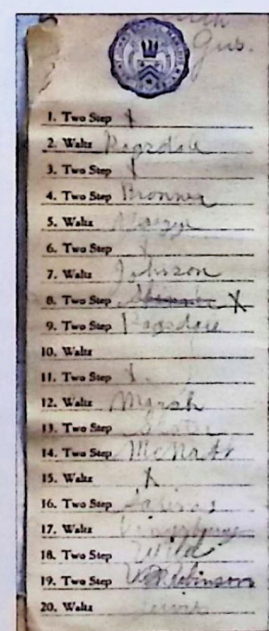


"After the Dance" vignette in the dining room of the Log House at Craftsman Farms.

Mannequin #1: Light green silk chiffon over pleated china silk trimmed with bands of satin ribbon; c. 1914. Mannequin #2: White silk satin warp print panels over cream silk net; c. 1914. Mannequin #3: Lavender marquisette over cream silk taffeta, mint silk taffeta sash; c. 1914. Mannequin #4: Coral pink silk satin with silk net overlay; c. 1914. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.

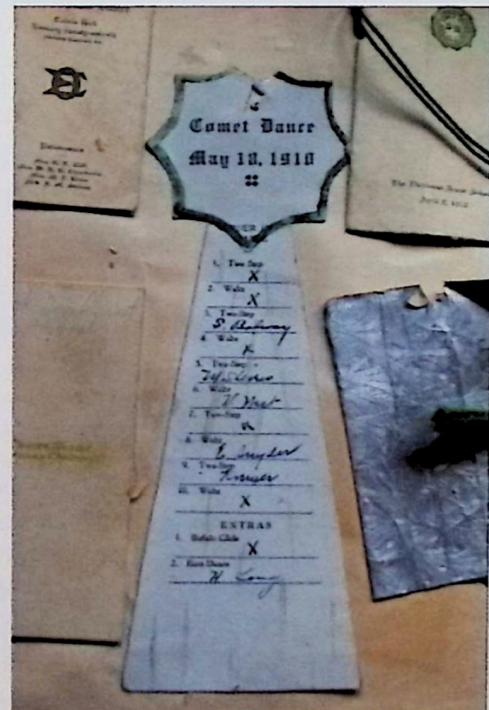
Near right:
A dance card from a 1912 party at
Craftsman Farms. From the collec-
tion of the Stickley Museum at
Craftsman Farms.

Far Right:
One of the many dance cards
found in the scrapbook belonging to
Gustav Stickley's daughter Marion.
Her dance cards were always full.
From the collection of the
Stickley Museum at
Craftsman Farms.



After the Dance (1914)

Dances and balls were extremely popular events that offered participants a range of social opportunities, from the greetings and introductions of opening hour to the intimacy of partner dancing sans chaperone and the fun of seeing (and being seen in) the latest fashions. The opening hour was for visiting and for young people to use their dance cards to reserve time for individual dances with friends and crushes. Followed by the promenade, a parade along the perimeter of the dance floor to show off their fine outfits, signaling the beginning of the dance. Foxtrots, waltzes and two steps were the most popular. Dances began at 9:30pm and continued until 1:00-1:30am, with a light buffet supper served around midnight. Balls were much more formal, indicating the beginning of a social season or the introduction of debutantes to society. It was standard for a ball to begin at 10:30pm with a light supper followed by the promenade, then dancing. Such events lasted until 3:00am or sometimes dawn. A live orchestra at either event provided music. When having a dance at home, the piano was played by the host and others who were willing to share their talents. The new technology of recorded discs offered an alternative to the piano for those who could afford it. The frequency of dances provided an opportunity to learn all of the latest dance steps, often promoted by exhibition dancers who were hired to show and teach the steps. The most famous exhibition dancers were Irene and Vernon Castle. Irene, dubbed the best-dressed woman in America, heavily influenced dance fashion, calling for shorter skirts and shorter hair for ease of movement as well as sheer, diaphanous overskirts and trailing sleeves that emphasized the body in motion. Due in part to Irene's popularity, dance dresses followed fashion in 1914 with fuller skirts, lower necklines and raised hems to show off fancy footwork. Their soft, bright colors took inspiration from the costumes of the Russian Ballet, making the dresses look like fairytale creations. Long spill curls were popularized by America's Sweetheart, silent film star Mary Pickford.



A dance card found in the scrapbook belonging to Gustav Stickley's daughter Marion, which inspired the exhibition's "After the Dance" vignette. It is shaped like a comet in honor of the appearance of Haley's Comet in 1910. From the collection of the Stickley Museum at Craftsman Farms.



The "Motoring" vignette in the upstairs hall of the Log House at Craftsman Farms.

L to R: Mannequin #1: Car coat of tan raw silk with mother of pearl buttons' day dress of blue patterned silk with Chinese embroidered motifs, toque hat of tan straw with black velvet trim, an parasol of green and cream cotton sateen with golden oak handle; c. 1912. Mannequin #2: Car coat of cream linen with mother of pearl buttons, collarless dress shirt of rose cotton with striped bib, motoring pants of ivory linen, man's tie of striped silk, Willson motoring goggles, and motoring cap of brown leather; c. 1912. Mannequin #3: Car coat of tan linen with pintucks, walking skirt of brown and green wool tweed, wide-brimmed hat of black Milan straw and black ostrich plume, motoring scarf of blue silk marquisette, and motoring goggles; c.1912.

Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.

Motoring (1910)

Riding in an automobile was a novelty enjoyed by a small fraction of the population in 1910. For those wealthy enough to have an "auto," motoring was considered a sporting activity. For anyone accustomed to traveling at the speed of a horse, buzzing along at 15-20 miles per hour was a major thrill, but it had its hazards. Automobile roofs and windshields were optional, and fewer than five percent of the nation's roads were paved, making mud, dust, flying insects and weather conditions part of the adventure. Goggles were necessary to protect the eyes, women added heavy veils tied under the chin to protect the face and fix hats in place. Appropriately called *dusters*, lightweight full-length overcoats kept clothing fresh and dirt free until the destination was achieved. In the era before women gained the vote in this country, sporting activities like tennis, ice skating, bicycling and motoring offered another step toward independence. In most of the United States, licensing was not required to drive a car. But with rising accident rates, the most populous states made licensing into law, with New York leading the way in 1912 (but only for chauffeurs) and New Jersey in 1913. Mr. Stickley's only son, Gus Jr., was involved in a wreck with his friend's brand new Ford. The young owner of the car placed a lit pipe in his breast pocket, then drove off the road when his jacket began to smoke. As with many things adventurous, romance was often part of the package, witnessed by this poem (on right) written for Marion Stickley when she lived at Craftsman Farms.

The Best Story Imaginable

I.

*For days and days last summer
On the veranda I sat
Watching a red car go by
Purring like a cat.*

II.

*What was my reason you may ask
It was, I'll tell you all
It was to meet the chauffeur
So that on his family I might call*

III.

*At last I met that chauffeur
And I met his sisters to (sic)
And I liked one of those girly best
Of course you know it was you
And [now] to end this story
Since our meeting is the past
I'll ask you now to like me
For my love will always last.*

by John Wellington Bloodgood

Right:
A portion of the "Travel" vignette in
the master bedroom of the Log House at
Craftsman Farms.

L to R:
Mannequin #1: Day suit of tan linen embroi-
dered with soutache braid and tapestry trim,
shirtwaist blouse of cream cotton and lace, and
mushroom hat with black beaver fur felt
trimmed with black and cranberry ostrich
plumes, c. 1913.

Mannequin #2: Day suit of cream wool,
picture hat of cream wool felt trimmed with silk
satin, c. 1913.

Mannequin #3 Cocoon coat of cream wool (sim-
ilar to one worn by Eda Stickley in photo on
page 17) with gray fur trim and white silk tas-
sels, walking skirt of black wool trimmed with
large button detail, c. 1913.

Photograph by Stephen Sartori,
styling by Jeffrey Mayer; historic garments and
mannequins from the Sue Ann Genet Costume
Collection, Syracuse University.



Left:
A portion of the "Travel" vignette,
featuring the maid packing a
steamer trunk in the master bed-
room of the Log House at
Craftsman Farms.

Maid's uniform commercially
made of black cotton; c. 1911.
Photograph by Stephen Sartori,
styling by Jeffrey Mayer; historic
garment and mannequin from the
Sue Ann Genet Costume Collection,
Syracuse University.

Travel (1913)

Relentless gray skies, ugly frozen refuse, drafty uninsulated houses that never got completely warm or comfortable; this was winter for everyone a century ago. As many upper-middle-class families did in the extreme seasons, the Stickleys often summered in the Adirondacks and travelled to warmer climes in winter. Mrs. Stickley and two of her daughters enjoyed a cruise to Bermuda in February 1913, complete with sightseeing and special interest excursions. When traveling, and in public, a person was always on view, so it was necessary to dress in the most formal of fashions as dictated by the climate, time of day, event, and one's age. In addition it was essential that ladies dress for three distinct periods of day: morning, afternoon and evening. Evening was the most formal of the three. Given the general bulk of women's clothing and undergarments, packing for a seven day trip required three trunks per person: two for clothing and one for hats. At home, each traveler selected her clothing for the trip and the housemaid was responsible for seeing that it was cleaned, pressed and packed for travel. The best steamer trunks had open sections for hanging clothes on customized hangers, along with drawers for undergarments, gloves and accessories. Our three travelers are dressed for winter in New Jersey, though their trunks are packed for arrival in sun-soaked Bermuda. Women traveling unescorted (without their husbands) relied on the ship's captain and crew to act as their stewards, making necessary arrangements in the husband's absence. Introductions to other passengers, especially single *male* passengers, could be made at a lady's behest, but were fulfilled at the best judgment of the Captain. The purser and his staff planned group transfers and excursions, assuring ladies' safe passage to their hotels upon arrival at their destination.



Photo of Eda Stickley on a trip to Bermuda, which inspired the exhibition's "Traveling" vignette. From the collection of the Stickley Museum at Craftsman Farms.



Two details of the "Shopping" vignette in the girls' bedroom of the Log House at Craftsman Farms.
 Above: The mannequin in front wears a day dress of blue linen embroidered with multicolored motifs; c. 1912. Reflected in cheval mirror, a mannequin is trying on a new evening gown of black silk overlaid with black embroidered net; c. 1912. Mannequin in the mirror helping to fasten the gown wears a white cotton party dress embellished with white and black embroidery and embroidery covered buttons; c. 1914.
 Below: Shopping items on the bed: An evening gown of cream silk satin with overlay of black net in floral garland motif and cream machine lace at cuffs; c. 1912. Lingerie dress of white cotton lawn, machine lace panels and machine embroidered embellishment; c. 1910. Photographs by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.



Shopping (1912-13)

A wave of apprehension must have rolled through Gustav Stickley's large family when he announced they would be moving from the city of Syracuse, NY to the farm town of Morris Plains, NJ. The family was no stranger to country living. Many summers were spent in the Adirondacks, but they were a city family at heart, used to the finer things a city had to offer: conveniences within walking distance, streetcars, delivery services, restaurants, department stores, and access to fashionable clothing. The five Stickley girls, ranging in age from 13 to 23, needn't have worried. Nearby Morristown offered an array of conveniences to the many local estates, and the train line running through the east side of Craftsman Farms put them in the fashion capitol of America in under an hour. New York City offered the very latest in American, English and Parisian fashion. The Ladies Mile, 5th and 6th Avenues running north from 14th St. to 57th St., featured dozens of department stores and hundreds of smaller shops catering to any fashion need. Macy's, Henri Bendel, Lord & Taylor and Saks survive from this era. Mr. Stickley's second-eldest daughter Mildred's diary noted many outings in New York that included shopping, lunch at the Waldorf, theater, opera, museums and even a day at Coney Island. Obviously, the Stickleys were a farm family only in name. In this vignette, after a New York City shopping spree, the young lady at left tries on a blue linen summer dress while her friend in a white party dress helps another into a black lace evening gown. Though many ladies still opted for hand-made garments, factory-made clothing offered broad choice at prices for most economic levels. This bedroom was shared by four of the five Stickley daughters: Mildred, Marion, Hazel and Ruth. Eldest daughter Barbara, 23, married Ben Wiles, the circulation director of *The Craftsman* magazine, in October 1911, just after the family moved into the Log House. The new couple lived between a New York City apartment and one of the twin cottages at Craftsman Farms.



As evidenced by this fun family photo, the fashionable Stickley girls spent time in New York City shopping, attending cultural events and enjoying the amusements of the day. From the collection of the Stickley Museum at Craftsman Farms.



The "Tennis" vignette in the girls' bedroom of the Log House at Craftsman Farms.
 Standing mannequin: Tennis/day dress of light blue linen with white embroidery; c. 1912. Seated mannequin: Lingerie dress of white lawn cotton with insertion lace; c. 1910. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequins from the Sue Ann Genet Costume Collection, Syracuse University.

Tennis (1911)

Beginning in the 1880s, the lives of American women began to expand beyond the home as young ladies moved into the work force, and exercise and outdoor activities became more acceptable. Women gradually partook of ice-skating, croquet, badminton, bicycling, basketball and tennis. Well into the industrial revolution, this period witnessed the rise of factory-made clothing, which made the latest fashions available to a broader range of economic levels. The speed of making clothes in factories offered a greater range of styles, allowing designers and manufacturers to produce clothing with ever more specific purposes. Historically, this is recognized as the beginning of the women's ready-to-wear industry. In turn, women's interests and activities broadening into sports gave rise to the nascent women's sportswear industry. During the Progressive Era, when the six Stickley children moved to Craftsman Farms, women were already competing at Wimbledon and tennis clubs abounded. Though surely not played with the athleticism of today's casual tennis players (ladies did play in heels, after all), tennis was a very popular game with young ladies of varied athletic abilities. The nature of sport clothing did not preclude standard undergarments that were worn with all outfits. Undergarments were generally layered in this order: camisole, corset, a slip or combination (a slip with legs), at least one petticoat and sometimes three, then the outer garments. Underpants, or panties as we know them today, didn't come into common use until the 1920s when dresses became much shorter.



A photo of Gustav Stickley's son, Gustav, with an unknown young lady. This photo, found in Marion Stickley's scrapbook, helped inspire the exhibition's "Tennis" vignette.

Domestic Help (1910-1912)

Small upper-middle-class households like the Stickleys' commonly employed a cook, a housemaid, a waitress and a young boy to assist the housemaid. Here the household cook has just returned from gathering vegetables and flowers from the garden. She holds her employer's hand-written menu for the day's meals. Simple commercial day dresses or a shirtwaist blouse and skirt, provided by the domestic, were preferred dress for household servants. Uniforms were required only on formal occasions. Depending on the level of wealth and the size of the house, an upper-middle-class family could easily employ between five and ten servants: a butler to run the household and oversee the servants; a second man to assist the butler and parlor maid in heavy work; a coachman to drive the carriages and oversee the stable (soon to become the chauffeur); a valet (pronounced with a hard 'T') to tend the master of the



Detail of the "Domestic Help" vignette in the dining room of the Log House at Craftsman Farms. Cook's uniform commercially made of gray and white striped cotton with separate machine-embroidered collar, and white cotton bib-front cotton apron; c. 1911. Photograph by Stephen Sartori, styling by Jeffrey Mayer; historic garments and mannequin from the Sue Ann Genet Costume Collection, Syracuse University.

household and assist the butler when necessary; a housekeeper to oversee all of the maids and the kitchen staff; a parlor maid to attend to the upkeep of the public rooms of the house and assist the waitress in serving meals; a lady's maid to tend the lady of the house; a nurse maid or nanny to tend the children; a cook to oversee meal preparation throughout the day; a waitress to serve the meals and a kitchen maid and/or cook's assistant to assist the cook and wash pots and pans. In a smaller upper-middle-class household, the housemaid oversaw the upkeep of the house interior and assisted with personal chores like packing for trips. The waitress served meals and assisted the cook and the housemaid as necessary. The cook was the boss of the kitchen, assisted by the waitress or sometimes a dedicated kitchen maid. The kitchen maid assisted in preparing all meals and was in charge of kitchen clean up. We know the Stickleys employed a cook and housemaid, and in the winter there was a man to tend the fireplaces, but they probably had more domestic help. There were plenty of farmhands and certainly a groom or stable master to assist in gathering crops and wood, tending the dairy herd, readying carriages and automobiles, picking up grocery orders and running the family and guests to and from the train station.

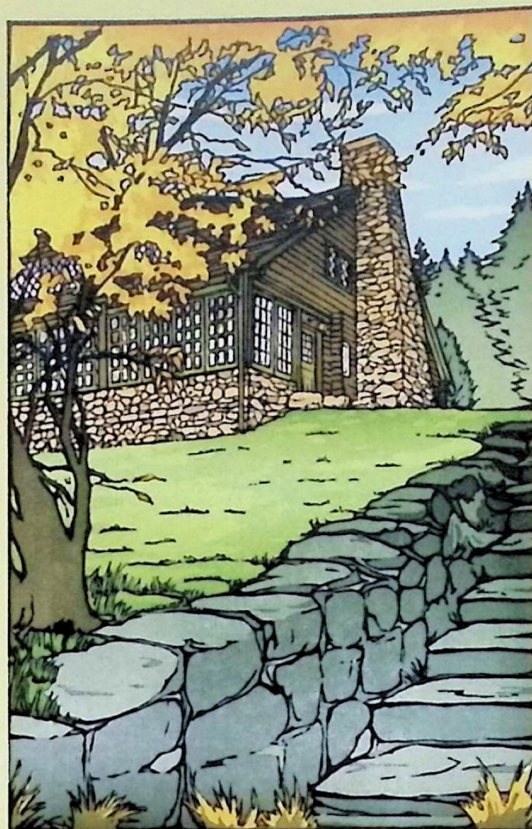
Nightcap Detail

Almost forgotten as anything but an anachronism, nightcaps imply the warmth and safety of simpler times. Before the invention of the central heating system, nightcaps were an essential part of maintaining health by retaining body heat when sleeping. In the early twentieth century nightcaps began to fall out of favor as central heat became more widespread. For all that was new and modern at Craftsman Farms in the 1910s, the Log House was built with Mr. Stickley's Craftsman Fireplaces, a system that heated fresh outdoor air and circulated it into the home. The system was fully dependent on fireplaces burning twenty-four hours a day for consistent warmth. Undoubtedly, the fires went out at night and indoor temperatures dropped, making nightcaps a tradition worth retaining. A nightcap offered the added benefit of keeping long hair untangled until morning. Ladies' nightcaps evolved from the practice of wrapping the head in a long cloth at night. As practices changed, nightcaps eventually became nighttime fashion items, available in matched nightdress sets. Eyelets and meshes eventually became popular trims and weaving colored ribbons and cords through the voids became a way of embellishing and personalizing nightdress sets. In the photo to the right Gustav Stickley's eldest daughter, Barbara Stickley Wiles, is with her first-born daughter, Barbara, in 1912. Barbara's nightcap, the volume of bedding, the baby's swaddling and the loving embrace of a tiny new life make the two appear safe, secure and enveloped in all that is good.

*Far right:
Gustav Stickley's daughter Barbara
Wiles in nightcap, holding her
daughter, Barbara, in a cottage at
Craftsman Farms. Photo courtesy
of Barbara Fuldner.*

*Inset:
Detail of vignette in girls' bed-
room that was inspired by the his-
toric photo. The nightcap is on
loan from the Sue Ann Genet
Costume Collection, Syracuse
University.*





THE STICKLEY MUSEUM AT CRAFTSMAN FARMS

VISITING CRAFTSMAN FARMS

Craftsman Farms is located at
2352 Route 10 West
Morris Plains, New Jersey 07950

The entrance is located on Route 10
West at Manor Lane, about 3 miles west
of I-287 in Parsippany-Troy Hills, New
Jersey (mailing address is Morris
Plains). Driving directions are available
at StickleyMuseum.org.

Free to members and children under 6
Adults: \$10; Seniors & Students \$5

Closed on Major Holidays.

MUSEUM TOUR SCHEDULE

YEAR ROUND:

Thursday through Sunday
Tours depart hourly 12:15 to 3:15 p.m.

Group Tours available by reservation.

Call 973.540.0311

MUSEUM SHOP HOURS

YEAR ROUND:

Thursday through Sunday Noon to 4 p.m.

CONTACT US

Offices: 973.540.0311

Museum Shop: 973.540.1165

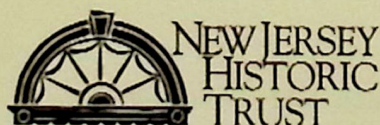
Email: info@StickleyMuseum.org

Web: StickleyMuseum.Org



**The Stickley
Museum at Craftsman
Farms is committed to
assuring that all individu-
als can participate in our
programs. If you require
the use of assistive listening
devices or other special
assistance please call at
least two weeks in advance.**

Craftsman Farms, the former country estate of noted designer Gustav Stickley, is owned by the Township of Parsippany-Troy Hills and is operated as The Stickley Museum at Craftsman Farms by The Craftsman Farms Foundation, Inc. The Foundation is a 501(c)(3) not-for-profit organization incorporated in the State of New Jersey. Restoration of the National Historic Landmark, Craftsman Farms, is made possible, in part, by a Save America's Treasures Grant administered by the National Parks Service, Department of the Interior, Parsippany-Troy Hills, and individual members. The Craftsman Farms Foundation received an operating grant from the New Jersey Historical Commission. The Craftsman Farms Foundation gratefully acknowledges a grant from the New Jersey Cultural Trust. Educational programs are funded, in part, by grants from the Arts & Crafts Research Fund and PSE&G.



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